

Emma's- Portrayal As A Humor Of Matchmaking Fallacy In Jane Austen Novel Emma

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Abstract

Jane Austen work of fiction "EMMA" which is based on realistic circumstances of eighteenth century England. Jane Austen portrays her narrative to be seen, distinctly the rituals and customs that person needed to make use in order to take possessions of marriage, her discontentment in the direction of all these circumstances ;patriarchy and also the deliberation of females as feeble human beings with restricted goodness. Concerning every aspect of the situation Austin selects varying forms of marriages, primarily seeking financial benefits. The majority of people in her fiction see marriage as a duty that needed to be done; the majority of the girls are connected with the marriage where the parents determined what was for or against for them. This paper recounts the circumstances of married and unmarried women Emma; the moves in what way the unmarried women preferred their spouses. By what means the Jane Austen differentiate the circumstances of women along the realistic conditions of the eighteenth century Britain; consequently Austen make use of irony to be seen her discontent on the way to the heritage or values of well timed, as well as the true meaning she imparts to the worldwide.

Keywords: Married, Unmarried, Women, Circumstances, Customs

Introduction

Jane Austen could inscribed six very amusing novels on variations on the same theme, so to say Emma, a foremost delightful of her novels, and second in significance only to Pride and Prejudice, is also greatly anxious with the business of getting people engaged and married. It is one of the primary concerns of Jane Austen in her fiction. All the six eminent novels, she has authored illustrated this preoccupation of the novelist with the perception of love, courtship and marriage. So, everyone in the novel is engaged in this all major pursuit and almost everybody

The arrival of her niece, Jane Fairfax in Highbury, leads to **Emma third desire that this reserved** miscalculate. However the narrative became an agreeable humor of match-making fallacy.

Jane Austen fiction 'Emma' notifies the anecdote as a young, beautiful, rich and clever, has all the comforts of home and happy disposition. Being idle and not a little vain of her social stratum and her supercilious judgments, she is inveigling to play cupid to her friends and neighbors. She is persistent to make an effort at match-making in spite of the warnings of her unfeigned friends, Mr. Knightly, the Squire of Donwell Abbey. She states that she is going to be pleased with making a match for Mr. Elton, the young and handsome Vicar of Highbury and after that she will relinquish the business. Knightley's reasonable is that a young man of six or seven and twenty ought to be able to choose a wife for himself and therefore, be left to do it his own way.

Still, Emma whose feelings is set on the delightful business of match-making does not need his words .She encouraged comprehensive as it seems in the vicinity on the scene of just a girl as she thinks would be a good match for Mr. Elton. Mrs. Goddard, who possesses a boarding school for young ladies, asked consent to institute at Hartfield, one Harriet Smith naturally lovely daughter of personage , who has matured into an likeable adolescent. Harriet is swiftly summoned by Emma to Hartfield in which place she lay out herself mainly in the amity, not only of Emma herself but also of Mr. Elton who is the regular visitor there. In the course of the several meetings between Harriet and Mr. Elton, Emma makes an effort to inspire the young vicar to pay unusual observation that is attractive and appealing her apprentice, Harriet thinks she achieve success in her conspire. What's does really occur is that Mr. Elton feels his own well-being and moreover inspired by Emma go well or bonded to her.

The anecdote progresses through many contradictory conditions and occurrences which assure Emma that Mr. Elton would soon fabricating such approach to Harriet who owns already been persuade by her to refuse a admirer, Robert Martin a subsistence farmer of Donwell Abbey farm as nonexistent satisfactory for her. Harriet readily converts his feelings to Mr. Elton, the young and self-obsessed clergyman who expresses his lack of judgment in a political league and more than truthful than Robert Martin. However Emma agonize a rude shock, when alone with her in the carriage after the Weston's Christmas party. Mrs. Elton put forward to her. She perceives that her self- dignity and her insight possess both agonize in being discovered as the object of Mrs. Elton attentions. Harriet is really disheartened, especially the news when she heard the news of

Mrs. Elton marriage to a fashionable and wealthy Miss Hawkins at Bato within a few weeks. Thus, Emma breaks down drearily on the first try at match-making.

Emma's first desire, as a result of being intemperance in irritation and introspection is **the second desire** floating in her mind.

This consists in the assumption of a social relation with Frank Churchill, the young and agreeable son of Mrs. Weston as soon as he arrives at Highbury. Emma's excuse of Frank Churchill in the discussion with Mr. Knightley stimulates the unintentional resentment of the older man and Emma attempt to laugh away his frustration. Approaching, Miss Bates on the scene and declaration **woman is cherishing an illegitimate love for Mr. Dixon, the husband of her benefactor's daughter**. Frank Churchill, totally prepared to meet Emma midway in dalliance, fools her about Jane to the top of her bent during the party at Coles. As she talks calmly with Mrs. Weston and lays it down that Knightley should never marry, her state of conceit is ripe of disaster. While they were meeting at Bateses, Frank's frivolity deceives Emma entirely as it pleases Jane secretly. Following the preparation for a ball at the crown have undoubtedly conduct Emma and Frank nearby to the considerable enchant of the Weston, Frank immediately go away from Highbury in a great state of turmoil.

Emma **"is left to embellish the concern of her second fancy into an unimpassioned impulse of love"** during his leave.

We discern Emma consider across the circumstances of her inner self and eventually desiring herself out of love with Frank Churchill as readily as she has wanted herself in love. Her match-making skill is a new awakens and she determines to bestow upon Harriet the positions in Frank's heart that she has so candidly stood down. Upon returning Frank Churchill and the appearance of Mrs. Elton in Highbury just a while ago, events move fast. We now see the whirling providence upon Emma who has attempted to arrange the lives of other people around her. While later, the ball at the crown, there is Harriet came across with the gypsies and she seems at Hartsfield swooning upon Frank Churchill's arm.

Emma's plans of a match between Harriet and Frank Churchill rupture into impudent growing. Harriet disclosure of a new closeness and Emma's misinterpretation of her assumed confidence assist the growth of this new fancy. Mr. Knightley divulges to Emma how he was perceived the hint of intelligence between Frank Churchill and Jane Fairfax and indicates his views that the two may be privately in love.

Nevertheless, Emma who has filled credence in her own insight into personality declares that a love between Frank and Jane is still unbelievable. Throughout the strawberry party at Donwell and the picnic on Box Hill, we noticed that Emma toying most flagrantly with Frank Churchill and in the buoyancy of thoughtless liveliness, she acquit abruptly with Miss Bates, for this Mr. Knightley rebuke her very seriously and she goes home very remorseful and debased.

The subsequent event, where the misapprehensions betwixt Jane and Frank are cleared, completes the mortification of Emma. She has once more been demonstrating quite ignorant in her match-making strategy. She is extremely concerned about the way and she is console Harriet who has been repeatedly erroneous by her. But Harriet, malleable and patronized now deals. Emma,

The substantial blow when she acknowledges her fitting to Mr. knightly.

Emma can neither distrust nor demoralize the idiotic girl who has the arrogance to accept herself loved by Mr. Knightley. The pointless and conceited Emma is now remorseful to the ground. But almost without warning, Mr. Knightley now appears at Hartfield and in the court of a few minutes the dejection of desperation is spinning into the rejoicing of triumphant happiness as he makes his announcement of love to Emma.

This young lady who had all along been unwisely making matches for other people, without perceived how her own happiness depended on her marrying this worthy gentleman, now awakens to self- knowledge and the happiness of love. But her many blunders and the irony of the situations, into which her match-making lead her, and make the novel veritable comedy of match-making fallacy.

Emma varies from other novels of Jane Austen in one or two chief acclaims. There is about an unusual sedateness which will not be notably ratified by those who wants fiction to be fearless or passionate or ecstatic. It was a story of quiet people quietly told. It is not simply the story of Emma woodhouse and her match-making fallacies. The common life with typical village – characters, like the wealthy squire, the small landed class, the will to do landowners, the clerical and professional characters are all there in natural environment s. In the quiet life of Highbury that is totally engrossed in its quiet agricultural occupations, has been explained by a definite critic as calmative and submissive.

Another regard in which the fiction is unlike from other fictions of Jane Austen is that the heroine, **EMMA, IS MORE EXTREMELY THE MIDST OF THE NOVEL THAN THE**

HEROINES OF THE OTHERS NOVELS. From the time, we investigated to Emma Woodhouse and her specific situation in life. It is she who inhabited our attention and clutches our attentiveness. All the other characters including the amiable Weston's and the sensible knightly are only subsidiary. It is Emma's aspirations, intentions and schemes which make up the story. Till the very last chapter in which her quiet wedding is briefly described. It is she who holds the centre of the stage and at the movement of her joy and triumph in the revelation of Knightley's love, we rejoice with her most genuinely and entirely.

Conclusion

“Emma is likely all great heroes, the sufferer of her own vision, she fabricates a world, but it is not the real world One could make the same exclamation about Othello or Lear”

But Emma is skilful to disabuse herself. She is educated by the strings of mortifications she has faced and through her love for Knightley, she is eventually able to step out from the world of misapprehensions into the world of actuality. The novel then, traces her progression from self-admiration and misapprehensions to modesty and self-knowledge. We may in some doubt as to how long Emma would control her imagination but with Mr. Knightley's good sense and judgment to guide her we presume Emma to continue on her track of self-knowledge away from misapprehensions.

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